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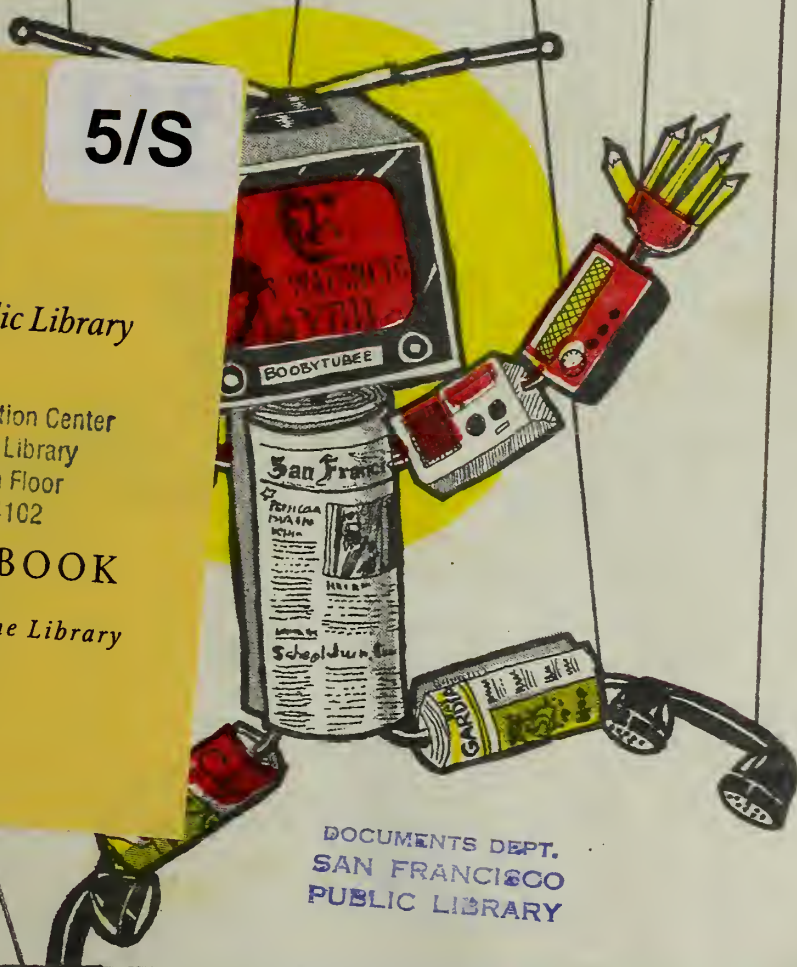


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How To Manipulate The Media



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- Art Commission

How To Manipulate The Media

Prepared for the San Francisco Art Commission's
Neighborhood Arts Program

By Paul Kleyman

Published by the San Francisco Art Commission, 165 Grove Street,
San Francisco, California 94102

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San Francisco Art Commission, City & County
of San Francisco, California

This booklet was typeset on an IBM Exsecutive office machine and photo reduced. Caryl Weisberg provided typing and editorial assistance. The booklét was printed by Loretta Fung and designed by Joe Ramos. It was printed on Gestetner mimeograph equipment at the Print & Design shop of the Neighborhood Arts Program.

NEIGHBORHOOD ARTS PROGRAM

NAP is a response agency of the San Francisco Art Commission. It was established in 1967 to nurture the development and growth of art in the city's neighborhoods.

NAP's services include: 1) free printing and design of colorful flyers announcing art events and activities; 2) loan of lighting, sound amplification and film projection equipment; 3) free use of portable modular stages and two Stage Trucks for outdoor performances; 4) use of the Neighborhood Arts Theater, 220 Buchanan Street, for rehearsals, workshops and performances; 5) advice on proposal writing, how to apply for non-profit, tax exempt status, grantsmanship and other legal-technical needs; 6) assistance in organizing community art activities and projects; 7) technical aid and manpower for community arts programs; 8) distribution of information on San Francisco arts groups and resources available to them; 9) free consultation on publicity and public relations needs of local arts groups and preparation of How to Manipulate the Media; 10) free classes and workshops throughout the city.

NAP's administrative staff has creatively explored ways of expanding the arts into the local community and broadening work opportunities for San Francisco's artists. Cooperation with San Francisco's Housing Authority, Parks and Recreation Department, Public Library, museums and other agencies and resources has contributed much to NAP's impact on the community. NAP initiated the hiring of about 120 performing, visual and literary artists and community gardeners under the federal Comprehensive Employment and Training Act (CETA) program, through the Mayor's Office of Manpower and in cooperation with the Alvarado Art Workshop Program, Inc., and the M. H. de Young Memorial Museum Art School.

NAP's Director is Stephen Goldstine and its Assistant Director is Mark Denton. To contact a District Organizer, Workshop Coordinator or technical staff member who can best help you with activities in your area, write the S. F. Neighborhood Arts Program, 165 Grove St., San Francisco, CA 94102 or phone 431-8650.

PREFACE

This booklet is a free service to the arts community of San Francisco by the San Francisco Art Commission's Neighborhood Arts Program. It is available to not-for-profit art groups and organizations upon request.

The Program's purpose in creating and distributing this small volume is to assist emerging, non-established community arts endeavors in effectively grasping and using the mass media-- one of our most widely accessible but least understood tools. A new drama group or neighborhood gallery cannot afford to hire a professional publicist or publicity firm. How to Manipulate the Media is intended to provide such community artists with a basis for building their own publicity on a minimal budget. Those outside the San Francisco area need simply use the San Francisco press list as a guide to one that will serve their areas.

How to Manipulate the Media is published solely for public use, and it may not be reproduced or distributed for profit or commercial purposes. Those with the resources to do so are welcome to reproduce and freely distribute this booklet, if it is properly credited to the San Francisco Art Commission's Neighborhood Arts Program.

Use it well,

Paul Kleyman
NAP Public Information Coordinator

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I. INTRODUCTION

Getting free publicity for your community program, project, or performance is not especially difficult or mystifying. It involves three essential elements:

1. A well-written and well-timed press release
2. Dramatic graphics: photographs, posters, flyers
3. Personal contacts with people in the media

Included in this booklet is a basic press release form that anyone can follow, lists of radio, television, and print media contacts in the Bay Area, and some facts and pointers that can help you use and draw the most from the media. The booklet is organized around three fundamental areas of the media-- broadcast (radio and television), print (newspapers, magazines). Third, it provides a trunkful of ways in which you can create you own publicity, from building mailing lists and posting leaflets to passing word-of-mouth and establishing a newsletter. Finally there are some words about fashioning your group's public image with imagination,-- which is, after all, the primary creative medium of the artist-- and about the art community's need for better media coverage.

KNOW WHAT YOU ARE DOING

The amount of free print space and air time available each week for public service announcements is great, and the media relies on the public to fill it with interesting items. On the other hand, the volume of competition for that space-time is huge, and the job of sifting through press releases and scheduling them is usually the lowest priority, often left to one public affairs department or editorial assistant. A local television station receives from fifty to one hundred press releases a day.

Therefore, it is your duty to present your message attractively and, above all, succinctly. Anything less will be filed for the janitor. This means: 1) know what you have to communicate-- do not waste your time and energy rapping about how hard your group has worked to prepare an event; the activity will be judged on its own merits, and 2) know who to contact and where to send the press release. For example, an announcement for the opening of a new dramatic play should be sent to Bernard Weiner, the San Francisco Chronicle's drama critic. It would be wasted on John Wasserman, who reviews popular music. In cases where you are not certain who should receive your release, call the station or publication and ask.

Develop a sense of how much and what kind of coverage you can expect for different sorts of activity. A series of art workshops, for example will merit a brief paragraph in the Chronicle or Examiner. A community street fair may warrant a similarly small advance notice, but may also draw a reporter and a photographer from the news section. If the street fair is a benefit for your day care center, the daily papers probably will not care to assign a reporter to write a lengthy feature, unless you can convince the editor that you have an unusual and interesting program. The San Francisco Progress or smaller neighborhood papers might be interested in printing such a story, especially if you can supply the appropriate editors with a well-written press release. When a reporter drops by your fair for just a quick photograph,

be personable; try to discover what interests him/her. Something may catch his or her attention. If nothing else, a new editor may be hired who thinks your group is special. The point is, don't waste time festering over what you can't get. Spend it instead on what you can, or might be able to obtain.

TIMING

Timing is all important in getting coverage. Two to three weeks in advance of the date you want an announcement run is the optimum time to mail a media release. If you do not send your release at least a week before the event, don't be surprized at minimal coverage. Your only real chance at space-time in the media at the last minute is through personal contacts. Some publications are exceptions to the rule. An example is San Francisco Magazine, which requires releases one to two months in advance. For a brief notice in John Wasserman's Chronicle music column or in the Openings listing in the same paper, the deadline is two days before the publication date-- not two days before the event. It is a good idea to keep a sheet on those media deadlines that concern you.

Your posters and handbills should go up two weeks to a month before the event. Handbills make visual statements about the nature of your activity. They present casual impressions that are fleetingly viewed by the public and are less effective if posted only a few days before you open. Give the public time to become familiar with the image you wish to project.

YOUR PUBLICITY CONTACT

One individual in your group should coordinate publicity. This is largely a paper pushing endeavor, but never underestimate its importance. The task should not be delegated to just anyone who happens to be doing nothing else at the moment; the result will probably be only minimal treatment of your group by the media. And be sure your media coordinator keeps an accurate record of each publicity job. That way, should (s)he leave the position, the next publicist will have the experience and contacts readily available.

MAIL VS. TELEPHONE

Your initial contact should be the mailed press release. A few days after sending an announcement, follow it up with a phone call to ask whether it has been received and whether the station or publication will use it. For coverage of an event by news media, reviewers, or feature writers, make a phone call a day or two beforehand in order to remind the appropriate editors of your event, and to ask whether they will be sending someone. Obtaining the reporter's name will commit the station on paper and give you a notion of what coverage you can expect. Be sure to have plenty of press packets to hand reporters at the event.

While the mails are an efficient way of delivering detailed information on who you are and what you want, the telephone can be an excellent way to personally underline your message and to prod the press. Telephoning first can be awkward and time consuming, but there are exceptions. As always, the best guide is good sense.

There is one situation that demands your calling the media, and failure to do so can result in your group's being blacklisted from coverage later. This is when there has been a change, for example, in the location of the event after the release has been mailed. By all means report this to the media, lest they be besieged by irate phone calls from misdirected citizens.

Finally, personal delivery of press material may be an excellent way to make individual contact with reporters or editors. Telephone first for an appointment to deliver the material and to discuss ways in which your group may best relate to the editor and the publication.

Whether your contact is through mail, the telephone or face-to-face, never beg for coverage with hat in hand. Presumably your organization and the media are both contributing to the community's well-being and you need each other's cooperation to accomplish your mutual tasks.

II. PUBLICITY MAILINGS

Be aware of the paper and envelope that will convey the first impression of your group. Letterhead stationery is a valuable investment-- and can be done cheaply. Clean, dramatic graphics with your group's name can be eye-catching and lend a sense of professionalism. Costly embossed stationery is not necessary. High quality paper and a rubber stamp, with a complimentary ink color are the basic elements. The next step is to have the letterhead printed by Mimeograph or Instant Print Offset (see Yellow Pages) and to rubber stamp the envelopes. Perhaps your friendly neighborhood print shop can offer a good deal. Paper, printing, and envelopes can cost as low as twenty dollars.

Design for letterheads, leaflets, programs, or what-have-you is an integral part of your message, especially for artists and art groups. You want people to pay attention to what you've got to say and to take you seriously. Unconvincing is the drab and cluttered leaflet that speaks of creativity and artistry. Printing It: A Guide to Graphic Techniques for the Impecunious, by Clifford Burke of San Francisco's Cranium Press, covers the subject comprehensively and in an easy to understand style. It is published by Wingbow Press, \$2.95.

PRESS RELEASES

The formula for organizing information into a media release is: Who and What, Where and When, then Why and How. The press release samples included in this booklet-- both the format and actual example-- are fundamental and can be followed by anyone with effect for announcing most events. The news-style press release, usually three or four paragraphs, is actually no more effective than the form being proposed here, and I know at least one professional publicist who uses this suggested form for simple announcements.

One page long is the maximum for 99 44/100% of all releases, and they should be double-spaced in all cases. Use an electric typewriter, because the release will have to be reproduced by photocopying, multilith, or other processes. (One hundred copies cost about \$5 by any process. This amount will be enough to cover local media and leave you enough for posting and files.)

If something important can't be added, even on long paper, re-write, eliminating something else.

For exceptional activities-- a major headliner benefit, a large-scale fair or festival, a social-political action-- a more elaborate release in news style with detailed background information may be best. For such activities, though, a volunteer with press experience can often be found to prepare press packets, conferences, and the like.

WHEN TO ADD PAGES

Your dance or theater group is opening its new season, your week-end long annual fair involves many groups and community interests, or your benefit performance at one of the largest halls in town will feature a colorful, nationally-known group. Situations involving more complex explanations than can be stated in one page may call for a press packet.

The one-page announcement is still the basic element of the packet. Next should be a two- or three- page version with plenty of background information, followed by a black and white photograph, a photostat, or other visual symbol associated with your project. Add whatever extras you have that would make a positive impression-- a poster, a record, a silk screened T-shirt-- and that promotes the activity or group. Performing groups may add to the one-page announcement backgrounder on the company, playwright, choreographer, director, or cast. Finally, add a cover letter to reviewers inviting them to a preview or opening performance-- and keep this short and polite.

MEDIA RELEASE FORMAT

Letterhead or Name of Organization
(Letterhead Preferred)

DATE
Name of Media Contact
in your group and phone

MEDIA RELEASE

EVENT: Describe as simply as possible, with no adjectives or descriptive phrases. Don't try to write for journalists, but convey basic information.

TIME: Exact time and date. (Saturday, Feb. 10, 1976, 2-6 PM)
Name of gallery or hall (if any) and exact address plus the main cross street. Include city. Directions should appear only for obvious cases; 165 Grove St. (across from City Hall).

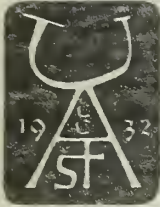
ADMISSION : Price, donation, fee...

SPECIAL INFO: The press is likely to give more attention to interesting events than to uninteresting ones, so include what is unique about your event in this space.

MORE DETAILS: This is the place for background or other pertinent information. If the press thinks you have something worthwhile, they may want to give you more than just a mention. Give background on your event or guest artists, or on the theater company itself. Unless the release is very brief, this additional information may go on a second, background sheet.

PHONE: This is the number you want the public to call for more information and may differ from that of your Media Contact.
(Your Release should be typed and double spaced.)

SAMPLE MEDIA RELEASE



NEIGHBORHOOD ARTS PROGRAM
OF THE CITY AND COUNTY OF SAN FRANCISCO ART COMMISSION

MEDIA RELEASE

Sept. 20, 1975
From Paul Kleyman
Publicity Coordinator
558-2335

EVENT: "Music-Theater Workshop" conducted in cooperation with San Francisco's official Composer-in-Residence William Russo.

PLACE: Lone Mountain College Ballroom, 2800 Turk St., off Parker, in San Francisco.

TIME: Each Monday from Oct. 13 through Dec. 15, 1975, 6:30 to 9:30 PM.

ADMISSION: Free.

SPECIAL
INFO.:

Conducting the workshop will be Charles Mills, Director of the San Francisco Music Theater, who has worked with Russo in Chicago and San Francisco. Russo will personally supervise the workshop. The workshop will cover theater improvisation games and techniques developed by Russo. No previous training in music or theater is required. Participants should wear loose, comfortable clothing. There will be a brief audition at the first session.

MORE
DETAILS:

Russo's year as Composer-in-Residence is being sponsored by the San Francisco Art Commission, the S.F. Symphony and National Endowment for the Arts. Composer of "Three Pieces for Blues Band and Orchestra," recorded by the S.F. Symphony, he is creating a new work for the Symphony, a street opera for the Art Commission, conducting workshops for the Neighborhood Arts Program, as well as other activities.

PHONE: Contact Barbara Winer at 558-2335 for more information.

###

165 GROVE STREET SAN FRANCISCO CALIFORNIA 94102 • (415) 558-2335

PHOTOGRAPHS

A good photograph and a good press photo are two different things. A photo can add immeasurably to the audience which will read your article. Your 8 X 10s should be vertical or, if horizontal, should contain tight groupings or images that can be cropped to fit into narrow newspaper columns. Avoid the high-school-class-type group shot that includes everyone in the production including the company cat. Photos should have little background detail and strong black and white contrast. NEVER SEND COLOR PRINTS OR SLIDES.

An artful photo of a clown or dancers with lots of subtle tones and shades or very grainy prints will appear blotchy on newsprint. Most papers will reject such photographs. Look at several newspapers to develop a notion of what can be used effectively.

Have enough prints to send one or two different ones to each newspaper. If you are unsure of what each publication prefers, there's no harm in contacting the editor or reviewer and asking. In general, photos can enhance coverage for any activity or event, so consider them seriously, especially in competing for news space with similar events.

III. BROADCAST MEDIA

RADIO

Radio Announcements

Be brief. The format suggested in this booklet for press releases will work for radio and television stations as well. However, you may chose to write spots especially for broadcast. Most stations use only brief spot announcements, ten or fifteen seconds. But some may give more time to an event, depending on its significance and scale or the station's schedule. So, write the spot announcement in several paragraphs of about forty-five words each, so that they can be read in fifteen, thirty, or sixty seconds. Avoid being cute or flashy, unless you can provide an audio tape, because most stations follow a no-gimmick public service policy. Be sure to listen to the way such spot announcements are phrased the next time you hear them. If you are not confident about writing in this style, stick to the format suggested here. A badly written release will do you more harm than good.

If you are able to arrange studio time and technical assistance to produce spot announcements, try to record fifteen, thirty, and sixty second versions. The tape will be duplicated on a short reel for about \$1.50 each. For community events some commercial recording studios may donate the time, or call local colleges. Do not bother sending cassette tapes to stations. Tapes must be of broadcast quality.

PSA'S

There are basically two kinds of community announcements that are used. The type discussed above refers to one-time events, plays, benefits, classes, poetry readings, etc. The second type is the PSA (Public Service Announcement), which is usually a longer announcement about the general services offered by your group, and these often may be taped by the station with a member of your group. The PSA will be aired over a

period of several months. Because recording PSA's and logging them into programming schedules takes time, money, and effort, such announcements cannot contain dated information.

Handbook for Access to Bay Area TV and Radio is a free booklet published by the Association of Public Service Directors, Bay Area Radio and Television Stations. It covers all general points and lists the policies of each station. In addition, KRON-TV has published bi-lingual editions of the booklet in Chinese/English and Spanish/English. One copy per group is the limit. Write KRON-TV Public Affairs Department, PO Box 3412, San Francisco, CA 94119.

Radio Features

Many boring talk and interview shows pollute the air daily. Amazingly, however, people do listen to them, and generally producers need guests to fill their schedules. If the subject is interesting, program directors and producers are amiable toward organizations with good causes. This is an area in which making friends is helpful. Obtaining this sort of special air time is a hit-or-miss proposition, and while your message may not fit the format of one program, you may come up with lots of broadcast time elsewhere. A few such programs are listed in this booklet. However, groups should make their own lists of programs that reach their intended audiences. Ask friends and check with the public affairs people at stations for tips.

Radio News

Aside from whether your event is worthy, is it newsworthy? Is there an obvious connection with a current controversy or is a well-known politician (or anti-politician) or entertainment personality involved? Or is something bizarre going to occur? If so, send a release to the News Directors of the stations (not all stations have news departments) and follow up with phone calls a day before the event. Some will promise to come over and cover your event (ask for the reporters' names), some will put you on the beeper phone and ask a couple of questions, and others couldn't care less.

TELEVISION

Spot Messages

These are brief announcements about upcoming performances, events, or other activities. At different periods stations will prefer using ten- or fifteen- second spots, thirty seconds or longer. Stations usually have their own standing visual for spot announcements-- a card with the signature "Community Calendar" or "Community Billboard" over which the announcement is read. If you supply the station with an attractive poster, color slide, or other visual, they may use it.

General Announcements

Unlike the spot announcement, which is linked to a particular date and can only be used for a short time, the Public Service Announcement (PSA) may be broadcast on a long-term basis. For example, a PSA stating that your non-profit children's theater offers inexpensive classes may be usable for several months.

35 MM Slides must be horizontal. That is, as one looks at the image it must appear wider than it is tall. This is because your television screen is a horizontal rectangle, and a vertical slide would appear on the screen with the tops and bottoms of things cut off. Usually, 2" X 2" slides may also be submitted. Slides must be of excellent quality; not too light, not too dark, with the strong image of a central design or subject not too "busy" with background detail. NO STATION WILL JEOPARDIZE ITS TECHNICAL REPUTATION BY AIRING SLOPPY PICTURES, even for a good cause. Color is an absolute-- no black and white.

Full Screen Cards are color designs with the name and phone number of organizations printed on them. Make slides of them and send them with your copy of the PSA.

Film, either 16MM optical or magnetic sound, is an expensive medium, but if your organization can afford to use it, it is one of the most effective ways to make a strong statement about your group's activities. Edit twenty, thirty, and sixty second versions. Shorter ten-second PSA's are seldom used. Be certain to end the spot with the legal name of your organization. A typical Madison Avenue TV Commercial costs around \$30,000. You may do it much more cheaply, but remember that it must compete with high-priced productions.

Video Tape Film is becoming less prevalent as stations are switching to video tape. Even filmed spots are being transferred to tape, which, by the way, is why films with magnetic sound are now acceptable at many stations which previously rejected them.

2" High Band Video Tape is by far the least accessible medium. If you cannot afford to produce a film or tape, some stations will make one for your group, but only if your organization offers a broad, continuing, community-wide service. Stations will schedule precious studio-time to produce one or two PSA's a month-- at most.

3/4" color tape will reduce production costs considerably. Stations are installing 3/4" equipment, which can be adapted for commercial use and which is much cheaper than 2" systems. Presumably, many community organizations will be able to afford their own 3/4" color video systems in the near future.

Opinion

If you or members of your organization feel strongly about a community issue, it is possible to express your feelings on radio and television in a Free Speech Message or Rebuttal to an editorial statement made by a particular station. Call the Editorial Director of the station to learn how to get on the air. Stations may also permit use of this time to inform the public about special community programs or projects.

TV News

As with radio news, the key is newsworthiness. But television has another dimension : you must consider the visual impact of an event when trying to convince the Assignment Editor to send a camera and reporter. Because television news is also an entertainment medium, each show has at least one light, visual feature. Assignment Editors do not like the "talking head"-- an individual delivering a spiel about the wonders of a children's fair. Clowns, balloons, dozens of children, and exploding things will be more likely to attract the Assignment Editor's interest.

TV Features

What locally-produced programs does your intended audience watch? Try to stimulate the producer's interest in scheduling your group for an interview, brief performance, or demonstration. That you are serving a cause of common interest is not enough. Think of how your message may fit into the program's format. A Chinese art fair may work well on KGO's Asian Perspectives. If there is going to be a display of dragons made by the children, you may do well to try for a spot on KTVU's "Creature Feature," the Saturday night horror movie viewed by a wide-ranging audience. Programming schedules change frequently, so scout current shows by checking the TV listings and by calling the Program Director at each station.

IV. LEAFLETS AND POSTERS

HANDBILLS (also called leaflets or flyers) are announcements printed on one side of a piece of paper, most effectively with a good design and few words. For from fifteen to twenty dollars, five hundred copies can be printed on color paper with one or two colors of ink (remember that black is a color), on 8 1/2 X 14 paper. Effective handbills can be smaller than this, but 8 1/2 X 14 is the largest size that can go on a mimeo machine or Instant multi-lith reproducer before the thing becomes a poster. Five hundred will be enough for almost all occasions.

POSTERS are larger versions of the handbill and are done usually on a heavy paper or board stock by offset or silkscreen. Posters should be used as a fancy backup visual to the cheaper handbill for most community events. They are also more expensive. Unless your event calls for a slicker impression-- say, for an art exhibition opening-- the handbill will serve you well. If you can budget a poster, get estimates from several community presses (ask friends who can tell you which are the "community" or "movement" printers). Be sure to get the estimate itemized, because printers won't always include fringe costs, like folding or camera work.

DISTRIBUTION. Keep a list of the places that will permit you to post the poster or handbill. Such places as churches, laundromats, organic foodstores, community centers-- consider the places that your audience is likely to frequent, and be sure to ask the manager of each place for permission. Mailing leaflets with "Please Post" noted on them is not nearly as effective as personal delivery, but it serves as a good backup system in reaching hard-to-get locations.

Get people in your group to help distribute, and, again, be sure to keep a record of likely places.

V. ORGANIZATIONS

Many city-wide organizations and groups will announce your events or activities to their memberships. Send an invitation, and, if available, a leaflet to the president, director, or chairman, requesting an appointment, and explain what you wish to discuss. Hopefully, he will be pleased that your group wishes to reach his or her membership, and he will arrange for regular distribution of your flyers or to have announcements about your group's events printed in their newsletter. Here are two examples:

The San Francisco Board of Education will distribute informative material throughout the city's one hundred and thirty-five public schools, if the material meets their approval. Call the Public Relations Department for information.

The San Francisco Public Library will also distribute announcements they deem appropriate to all the Branch Libraries in the city system. Contact the Public Information Office at the Main Library.

The point is to be aware of general services like these and especially of organizations, large or small, that have similar interests to yours. A special program for children, for example, may be of interest to educational and social welfare agencies or institutions. Once more, keep a list, so that later contact can be made without racking your brain for the right name and phone number. Don't underestimate this as a news media. If approached selectively, this technique will help you reach people with a higher than usual interest in what you have to offer.

NOTE: The United Way of the Bay Area publishes a directory of Bay Area press, radio, and television contacts. It is comprehensive. Send \$2 to the United Way, Community Relations Division, 2015 Steiner St., San Francisco, California 94115.

VII. MAKE YOUR OWN MEDIA

Besides leaflets and organizational contacts, there are many ways to reach audiences that appeal to audiences directly, without having to rely on middlemen. Use your imagination. This section suggests several standard techniques, however, it is also intended to stimulate your media consciousness to greater highs...er...heights.

MAILING LISTS. People who are already acquainted with your group because they have attended one or more of your activities or have had some other contact with it, have already indicated an interest. Keep them informed. Also, have a free sign-up table at each event, so that your list can expand. Your rubber stamp can turn a handbill announcement into a mailer. If your group has non-profit status and your mailings are larger than two hundred, contact the Post Office about obtaining a Bulk Mail permit. Costs will be cut considerably.

Be persistent with the PO. Their public communication is shoddy, and it may take some dialing around to get the right answers from the right people there. Also, prepare yourself for the PO's tendency to reject bulk mailings for the pettiest reasons. The rules for preparing large mailings are a parody of bureaucratic complexity-- the job is seemingly impossible to do "right", and many a community group has been bruised by a Kafkaesque visit to San Francisco's Rincon Annex loading dock. Finally, keep your list on adhesive or photocopy labels, available at any stationery shop.

WORD-OF-MOUTH: Indispensable, for instance, in generating a good opening-night audience (invited free, of course), so reviewers will have a respectable audience reaction to warm opinions.

A NEWSLETTER: Are your group's continuing activities extensive and interesting to others in the field or those concerned with your field? Are others doing things related to your group's work that might be both interesting to many people and place your own activities in a larger community perspective? Is there lack of needed communication among those in your field? An attractive newsletter, with lots of brief items and a longer feature cannot only be a tremendous asset to your organization, but it eventually can become an important news section for others. For smaller groups needing improved communications in their field-- say dance or drama groups-- possibly such a newsletter could become a function of a coalition.

PUBLICITY STUNTS: The publicity stunt is America's unrecognized art form. Revive it and glorify it. Let your mind gyrate with the bizarre and fantastic links to your project or event, and then contain the idea within produceable possibilities (and legal ones, of course). A highly visual stunt a day or two before your opening may warrant newspaper and television coverage in a dramatic and humorous way.

A word of caution: plan well, or the joke may be on yourself. Two examples illustrate this point. The event was a city-wide children's festival; the image was raising the city's spirits by anchoring Civic Center to a couple of small weather balloons. A high school mime group in white face improvised a scene for the cameras. This simple and light notion set its creator to growling in his beard. Besides the work of composing and hand delivering press releases, there was purchasing and then painting the balloons, locating and lugging the anchor, hunting down a source of helium (count one slightly banged toe from hand trucking the heavy canister two blocks), not to mention cleaning it all up. Result: coverage on two television news shows, a photo in the morning paper, and one disgruntled publicist.

A lesson learned and a year later came the highly successful and enjoyable media event-- "King Kong, Performing Poet," to rally public interest for the Third San Francisco International Book Fair. The symbol of the fair was King Kong sitting on a skyscraper of books, engrossed in a text by Jane Goodall. The image was King Kong climbing City Lights Book Store (the Empire State Building of West Coast literature) on a step ladder and

reading gorilla poems. Also on the scene was a local poet named Anna Banana, who arrived in her banana suit. The great advantage over the anchor bit was that this event emerged from a committee of four, and the work was thusly accrued. Every detail was attended to-- from press releases to fitting and renting the gorilla suit. Result: coverage on three local television stations, two radio interviews with Kong, a photo in the Morning Chronicle, many freelance photographers on the scene, and a winning example of urban guerrilla publicity.

Toward Better Arts Coverage

The arts in San Francisco are in a communications dilemma. Bay Area artists are teeming with activity and experimentation that touches all aspects of life in the city, yet serious news coverage of the arts is largely refused by the local press. The arts page is the "entertainment" page; art is treated as a product aimed at a consumer, rather than as the vital juice of the community.

Performers, visual artists, and writers need public exposure through the media in order to attract audiences and to benefit from fair criticism. They also need information about grants, facilities, and other resources available to them, as well as news about projects and ideas with which other artists, especially local ones, are experimenting. On the other hand, the public has no source of information about how the arts may affect industry, education, social welfare, and other aspects of city life, and little appears about the business and politics of arts support here. Furthermore, the public is seldom told about the vast and unusual variety of art forms and cultural heritages accessible to them in the Bay region. While German music, which is regarded as "serious" high art, attracts much institutional support and many columns of newspaper space, Chinese classical music and dance are dismissed as "ethnic", and articles about them are considered a mere "public service", -- as if serving the public and selling the news were conflicting goals.

Reviewers are not solely at fault. Some are arrogant and sadly ill-informed about issues surrounding their specific realm of expertise. But many are concerned and knowledgeable, yet limited by the constraints of their tasks and the edicts of their publishers. This is true both in the daily press and in the alternative periodicals of San Francisco. A critic is burdened with the intense pressure of establishing him or herself as an expert and entertaining stylist, working under the yoke of a deadline. Film critic James Monaco wrote in the journalism review MORE that the greatest pressure on critics is from editors and readers "both to conform and to perform, but never to inform." Besides the psychological walls placed around writers, there are deliberate limitations set by publishers. That San Francisco's rich and thriving poetry and small press scene is ignored by the dailies, that longer pieces on smaller local drama companies do not appear, that legal and legislative art news is barely afforded lip service is not always the fault of writers. Some have tried to cover the San Francisco art scene. It is the publishers who feel these stories are unimportant.

On the other hand, artists have seldom been articulate or artful in presenting a compelling case for broader arts reporting. Artists traditionally play a solitary game; in a democratic society it is no wonder that such a group is among the most economically deprived and least integrated into the social mainstream. Artists will bitch and complain but until recently, in San Francisco, they have not banded together to assert their positions and articulate their needs.

San Francisco artists are among the most, if not always the best, organized in the nation. Strong groups have emerged in such areas as the Mission, Chinatown, the Haight-Ashbury, and Potrero Hill, and within disciplines including dance, graphic arts, and literature. These groups ought to list the media high on their agendas. They can begin by determining their information needs. Some of the kinds of information helpful to artists in specific fields-- where to find bargains on dance shoes, new press-on type faces available to graphic artists-- can circulate through newsletters. Improvement of mass media coverage should occur as groups express their wishes to publishers, editors, and writers.

It is not enough to chide the media for not keeping pace with changing needs and perspectives in the arts. Community artists will have to convince the press that there is more about them than poetry books and macrame classes, that creative experience has much to do with social health or depression. The onus of proof and action is on the arts community, and a thoughtful approach to the city's arts and communications can only benefit artists, the media, and citizens of San Francisco.

PLANNING A BENEFIT CONCERT

First of all, be sure to give yourself plenty of months time in advance of the concert date to organize. I really stress great emphasis on organization which takes place before the concert as well as the day or night of the event. It is a good idea to confer with any local concert promoters for any questions you may have.

STEPS TO TAKE IN FINDING A SUITABLE LOCATION

1. Any indoor event has the advantage of being easier to contain and organize than an outdoor concert.
2. It is very important to know how big a stadium or hall you want, based upon the following priorities:
 - a. How big and how well-known your performer(s) is (are). What is the draw of your artists in numbers of people
 - b. The popularity of your group
 - c. The extent of your publicity campaign
3. Hall, date, and time
 - a. The night or day of your concert, ask yourself: Is it a date in the month that is open for most people to attend? Is this a day when most people are free to go? I myself prefer Friday or Saturday nights, but if you have a really big performer you can hold the concert during the week. Most important, find out the habits of the people who live in the area in which you are holding the benefit. Also remember that people's habits change slightly from summer to winter.
 - b. It is better to pack a small hall than to have a big hall with only a few people in it.
 - c. Try and get the use of the hall for free, but if you can get a hall which, you think is more popular and more suitable to your needs, it is better to pay the extra rental fee if its popularity will attract a larger audience. If you use big name performers it is best to use a hall which is large and popular.
 - d. You may have to take out insurance for the day of the concert. This is often good protection for you against any lawsuits of property, bodily injury.

GETTING HOLD OF MAJOR PERFORMERS

1. Know what kind of crowd you are trying to attract, and then choose the type of performers you attract the crowd that you are looking for.
 - a. Middle class families-- popular, traditional music, Trini Lopez, etc.

- b. Young, high school - college age - rock, folk, jazz, most popular
 - c. Conservative, political, church - classical, concert, chorale groups
2. Rock groups if they are well known attract good crowds.
 3. When choosing performers be sure to have a second and third choice on the line. Often, although you may want a certain artist, he or she may not be available.
 4. You should have a commitment for your major act one way or another at least one month in advance.
 5. When calling performers try to sound as professional as possible. Let them know that this concert is well organized, that it is to support a major group, and that in the past you have other major performers do benefits for you. If possible, try to contact performers personally by phone, through a close friend of theirs, or through their personal manager.
 - a. Big performers turn down many requests for benefits, that is why I have mentioned the above. In contacting them you have to stand out in their minds as not just another benefit request, but something really special.
 - b. A key toward getting a performer is best on a personal level communication; be very persistent, but not too over-bearing. Be sure to make the commitment concrete.
 - c. Artists, too, benefit for various reasons and unfortunately some are only for personal gain, but that helps us also. Some reasons are:
 1. very interested in the publicity and image they will receive. Tell them there will be many people to see them (good exposure for the group.) Small groups are especially interested in exposure; stress to the artists also that they will be getting a lot of publicity through the press when you advertise the concert; not all artists look for these compensations, but most do.
 2. Performers are very impressed if their names will be listed along with another big or well known name; you can sometimes infer that you are trying to get, or probably will get, so and so, even if you don't have a major artist yet. It is always easier to get other groups once you have a major act already, some feel that if Pete Seeger can do this benefit, well then, so can they.

HUSTLE GROUPS (ARTISTS) EARLY ENOUGH SO NOT TO RUSH THEM. YOU CAN GET MANY FREE SERVICES AND DONATIONS IF YOU MAKE YOUR CONTACTS EARLY. IT IS ESPECIALLY IMPORTANT TO MAKE CONTACTS FOR ALL YOUR PRINTING NEEDS IN ADVANCE.

1. As far as hustling free materials for all or most of all your concert needs, it is always good to do this early. If you take care of things at the last minute, you usually can't find a free donor and end up paying for the service in one way or another, or get a sloppy job done.

2. You should concentrate on getting your poster, leaflets, tickets and maybe even programs out early enough. It is very important to line up staff to take care of this operation early.
 - a. steps included in printing are:
 1. artwork
 2. hustling paper
 3. making negatives and plates for the press (photo-engraver)
 4. finding a printer

AFTER YOU ESTABLISH A DATE, LOCATION, AND YOUR MAIN PERFORMERS, HAVE ONE OR TWO PEOPLE WORK AS FULL TIME AS POSSIBLE ON PROCURING ADVANCE SALES

1. Unions, business (banks, insurance companies, stock brokers, etc.), Federal anti-poverty programs, welfare agencies, churches, individuals can buy from twenty-five to five hundred dollars worth of tickets to be used by their employees or to be given to low-income groups who couldn't otherwise afford to attend. Possibly this donation can be written off as a tax exempt donation.
2. It is possible to get hundreds of thousands of dollars worth of advance sales if you have a person(s) who can really hustle and knows the in's and out's in getting groups to buy large amounts of tickets handling advance sales. Most organizations will go for the idea, if you hit them from a charity angle.
3. An attempt can also be made to have certain individuals or groups to cover many of your concert expenses, such as: insurance, sound system, security, etc.

NEXT STEP IS IN SETTING UP A GOOD PUBLICITY CAMPAIGN. THIS WILL COVER 1. SETTING UP THE GROUND FOR STARTING YOUR PUBLICITY. 2. THE ACTUAL CONCERT PRE-PUBLICITY. 3. POST-PUBLICITY

Generally know what type of crowd you want to attract and publicize in the media sources which they would be most likely to be in contact with.

1. Time should be spent on establishing contacts with all people who can be helpful in getting the word out. The fact that you make personal contact with people of the news media is the difference as to whether your event is covered or if it is treated just as any other news article. Start three months in advance in setting up contacts with the media; seek out sympathetic people or anyone who can help your group. Let them know something about the meaning of your group, where the funds will be going, what performers will be attending, etc; ask for their assistance (the press's) in making the event successful. Make personal contact with:
 - a. All radio disc jockeys, directors of Public Service Announcements (PSA's), directors of talk shows.
 1. FM- Educational Rock stations are especially helpful and reach many young and and group oriented people.
 2. Top-40 AM stations reach many young people.
 3. Straight stations (CBS, NBC, ABC, etc.) are very good, reach a large segment of the populus; usually program good talk shows with many

listeners

- b. Equally, contacts should be made with television: exploit their Public Service Announcements (PSA's), talk shows, or anything available.
- c. For talk programs it is good to be on them a month or two in advance to announce the concert, especially important to be on talk shows one or two days before the event
- d. Become well-acquainted with the written press: monthly magazines, (two months advance notice) publications, journals, major or minor newspapers, underground newspapers.
 - 1. Straight newspapers... figure out which major paper(s) reach the largest numbers of people, give this source the most emphasis.
- e. Contact the music or entertainment editor or possibly anyone on the staff who can be helpful, send columnists plenty of pictures and press releases when you actually begin publicity.
 - 2. Underground or radical newspapers-publications are very helpful.
 - 3. Make use of any social, political organization's publications, newsletters, or newspapers.
- f. Often a social or especially a political group has good publicity resources and will use them to help you or for your use.

After the ground-work for your publicity campaign has been established you are ready to begin full-time starting approximately three weeks minimum in advance of the concert.

- a. There is nothing wrong with getting the word out months in advance but the bulk of your publicity will begin three weeks in advance, and as each day gets closer to concert date it will increase in proportion; the last week and weekend are especially important (mostly push free TV-radio spots, articles-pictures in newspapers, etc.)
- b. Distribution of posters shouldn't really begin until three weeks before the concert; any earlier and they get torn down or become old news.
- c. Distribution of leaflets should be at all large public gatherings (other big music concerts), increase their output as concert date nears.
- d. When sending press releases concerning concerts, be sure to send the first a month in advance; the second a week later; the third a week later; and fourth five or six days before the concert.

MISCELLANEOUS MATERIAL:

DISTRIBUTION OF TASKS: It is a very good idea not to level the majority of the work on any one person (yourself). Be an organizer and seek out competent people to take on various tasks needed for getting the concert together. You especially need to have a sufficient amount of help on the day of the concert. Have these people also organized to take care of certain responsibilities.

STAGE MANAGER AND CREW: Have an experienced stage manager who takes control of the stage and anything done on it. He should have people helping him move equipment, work microphones. You need people who know how to handle, maintain, set up equipment which will be on stage.

MASTER OF CEREMONIES: The M.C. can play a very important role in: (1) making the program run smoothly, filling-in and keeping the audience entertained during delays; (2) being able to convey message of your group to the audience. Sometimes the music is so distracting from a benefit that people forget why they are there or what is being supported.

MEDICAL HELP: It is wise to have a doctor or medical aides on hand to help.

SECURITY: Security for most large events can be very expensive for most groups, who have to rent police-- which runs into high salaries. We try to use our own security... well-trained... experienced...and respected by local authorities. You will need to impress upon the people that you are using the hall and that you are capable of taking care of your own security. Here in California we often use the Brown Berets, United Autoworkers, or any trained community group which handles security. In a capsule you will save money if you take on most tasks as your own instead of paying people to do them... But you must have capable people knowing what they are doing.

SCHEDULING ACTS: It is always best to end your event with either your headliner or second biggest act, so as to leave on a good note. The smaller the group is the better it is for them to be near the front of the schedule. Try to musically coordinate the groups on the schedule so artistically the music played doesn't clash with the next type of music to go on.

TICKETS: There can either be one flat price or one that is scaled. If you are interested in getting a low-income group to your benefit you can have a low or reasonable ticket price. If you want to attract an intellectual, middle-upper middle class group, your tickets can be scaled at as high a price as you think they will pay. I feel that often in most cities concert ticket prices are pretty high and most of the money goes into one promoter's pocket; for this fact I don't feel bad charging as high a price as the audience can afford, especially since a main objective is to raise money for people who desperately need it. In any case, know what audience you want to attract and adjust prices as to what they can afford or are used to paying. Be sure to have a sufficient number of easily accessible ticket locations in each and every area where you are advertising and will attract people.

POST PUBLICITY: Is especially good for publicity on your event after it is over, it also establishes good relations with the press to invite the more significant ones to attend your affair. If your

event is highly successful it is a good shot in the arm for your movement to have it publicized on TV, radio, or newspapers. Also, if radio, TV, or film companies want to make documentaries on the events be sure to check out the legal aspects of it, if you can get royalties or any profits from the use of the tapes or movies be sure to do so.

"Planning a Benefit Concert" was prepared for the United Farm Workers' Organizing Committee by Jim Cassell. Reprinted with permission by the San Francisco Art Commission's Neighborhood Arts Program

General Interest Press

1. San Francisco Chronicle, 905 Mission St., San Francisco 94103, 777-1111.

Address in care of appropriate department for drama, classical or popular music, dance, and so on, for daily and Sunday pink section listings. To propose feature article contact Ruth Miller, People Editor. Daily deadline is at least three days before publication, for example, delivered by Tuesday for Friday appearance. Sunday pink section deadline is the Wednesday a week and a half before the Sunday it will appear, i.e., delivered by Wed., March 2 to make Sunday, March 13 paper. Also, send newsworthy items to City Desk.

2. San Francisco Examiner, 110 Fifth St., San Francisco 94103, 777-2424.

Bob Batlin, Entertainment Editor; Alexander Fried and Arthur Bloomfield for classical performing and fine arts; Phillip Elwood, jazz-rock-pop; Stanley Eichelbaum, film and drama; Harold Silverman, Editor, California Living (Sunday color supplement); City Desk for news; Rosalie Muller Wright, Scene Editor for features. Also send most announcements to S. F. Examiner Bay Calendar, PO Box 3100, Rincon Annex, S. F. 94119, at least one week before publication. The daily deadline is three days, and California Living has a six week deadline.

3. San Francisco Progress, 851 Howard St., San Francisco 94103, 982-8022.

Now with Wednesday, Friday and Sunday editions. Friday's includes an extensive Weekender calendar section and Sunday's carries art articles and reviews. Deadline: one week before publication.

4. San Francisco Bay Guardian, 2700-19th St., S. F. 94110, 824-7660.

Weekly, comes out Fridays. Send to Calendar Editor a week before publication. Also to Reviews Editor.

5. New West, 325 Pacific St., San Francisco 94133, 986-5196.

However!!! Send Calendar items to New West, c/o Sandra Carroll, 2711 Woolsey, Berkeley, CA 94705, 658-2031. They need material a couple of weeks ahead of publication.

6. San Francisco Magazine, 631 Howard, San Francisco 94105, 777-5555.

Monthly, send to Calendar Editor or, for review or possible feature treatment, to Editor. Six-week deadline (in by Feb. 20 for April edition).

7. Oakland Tribune, PO Box 509, Oakland, CA 94604, 645-2000. Daily.

- . Berkeley Daily Gazette, 2049 Alston Way, Berkeley, CA 94704, 843-4800. Daily.
- . Berkeley Barb, 2042 University Ave., Berkeley, CA 94704, 849-1040. Weekly.
- 0. Independent Journal, 1040 "B" St., San Rafael, CA 94901, 454-3020. Daily.
Also send to "Funfinder" Saturday magazine c/o Editor, 1010 "B" St.
- . Pacific Sun, PO Box 553, Mill Valley, CA 94941, 383-4500. Weekly.

Bay Area Arts Publications

- . Intersection Newsletter, 756 Union St., San Francisco 94133, 397-6061.
Published irregularly 3 or 4 times yearly since 1969. Editor: Cecile Brumazzi.
Features and brief news items.
- . Arts Biweekly, 513 Valencia, S. F. 94110, 431-9832. Political, legal and legislative issues.
- . Callboard, 1056 Noe St., S. F. 94114. Published monthly by the Theater Communications Center of the Bay Area (TCCBA). Includes openings, auditions, play readings, other news for theater professionals.
- . Bay Area Dance Calendar, 1412 Van Ness, S. F. 94109. Monthly publication of Bay Area Dance Coalition. Information for dance community.
- . Artweek, 1305 Franklin, Oakland, CA 94612. Cecile McCann, Editor. Visual arts weekly.
- . West Art, PO Box 1396, Auburn, CA 95603. Editor, Jean Couzens. Visual arts biweekly.
- . Gallery Guide, 3549-17th St., S. F. 94110, David Allen, Editor. Lists monthly gallery and museum exhibitions.
- . Goodfellow Review of Crafts, PO Box 4520, Berkeley 94704. Lists crafts fairs and exhibits, includes articles on many interests of working craftspeople.
- . Poetry Flash, 532 B Chestnut, San Francisco 94133, monthly. Deadline: 16th of month.
- 0. Entertainment News, 630-20th St., Oakland 94612, monthly. Guide to Bay Area entertainment aimed at communities and towns around Northern California.
- 1. BAM Magazine (Bay Area Music), Box 6395, Albany Branch, Berkeley, CA 94706, monthly.

Special Community Publications

- 1. San Francisco Banner, 4128 Geary Blvd., San Francisco 94118.
Weekly. Serves mainly Richmond District of the City.
- 2. Potrero View, Ruth Passen, Editor, 953 De Haro St., San Francisco 94110.
Potrero Hill neighborhood monthly.

3. Sunset Journal, 944 Irving, San Francisco 94122. Neighborhood weekly.
4. Sun Reporter, 1366 Turk St., San Francisco 94115, 931-5778.
Weekly. Major Bay Area black community newspaper.
5. The Post Newspaper, Editor, 630-20th St., Oakland, 763-1120.
Serves Latin and black Bay Area communities. Includes El Mundo.
6. East/West, 758 Commercial St., San Francisco 94108, 781-3194.
Chinese American News Weekly.
7. Chinese Times, 119 Waverly Place, San Francisco 94108, 982-6206.
8. Hokubei Mainichi, 1737 Sutter St., San Francisco 94119, 567-7323.
Japanese American community weekly.
9. Nichi Bei Times, 2211 Bush St., San Francisco 94119, 921-6820.
Japanese American community weekly.
10. Plexus, 3022 Ashby Ave., Berkeley 94705.
Monthly. "Bay Area Women's Newspaper."
11. Philippean News, 1175 Folsom St., San Francisco 94102, 864-5600. Weekly.
12. Gaceta Sandinista, 3265-22nd St., San Francisco 94110. Monthly.
Serves the Spanish-speaking residents of the Mission, especially the Nicaraguan community.
13. El Tecolote, PO Box 40037, San Francisco 94140.
Spanish language community monthly.
14. L'Eco D'Italia, 709 Union St., San Francisco 94133. Weekly.
15. The Advocate, 2121 El Camino Real, Suite 307, San Mateo 94403, 573-7100.
Biweekly gay community paper for Bay Area.
16. S. F. Sentinel, 12 Sharon St., S. F. 94114. Gay bi-weekly paper.
17. New Bay View, 5191A Third St., S. F. 94124.
18. OMI News, 201 Granada Ave., S. F. 94112. Monthly for Oceanview, Merced, Ingleside.
19. The Bystander, 1770 Haight St., S. F. 94117. Monthly for Haight, Noe, Eureka, Inner
Sunset, Clement St. areas. 752-6126.
20. The Bernal Journal, 1619 York, S. F. 94110, bi-monthly for Bernal Heights.

Regional and National Press

1. United Press International, PO Box 4329, San Francisco 94101, 626-6300.
2. Associated Press, PO Box 3554, Rincon Annex, San Francisco 94119, 621-7432.
3. N. Y. Times, City Desk, Grosvenor Plaza, San Francisco 94102, 861-8662.
4. L. A. Times, City Desk, Grosvenor Plaza, San Francisco 94102, 431-1600.

RADIO

Following are Bay Area radio stations, their addresses and phone numbers. Send announcements in care of Public Service Director. Stations marked with an asterick (*) have news departments, and newsworthy items should go to the News Director. Most stations must have material at least a week in advance.

1. *KPOO-FM, PO Box 11008, San Francisco, CA 94103, 864-7474.
2. *KYA, 1 Nob Hill Circle, San Francisco, CA 94108, 397-2500.
3. *KSFX-FM, 1177 Polk St., San Francisco, CA 94109, 928-0104.
4. *KFRC, 415 Bush St., San Francisco, CA 94108, 986-6100.
5. *KCBS, 1 Embarcadero Center, San Francisco, CA 94111, 982-7000.
6. KCBS-FM, 1 Embarcadero Center, San Francisco, CA 94111, 982-7016.
7. *KPFA-FM, 2204 Shattuck, Berkeley, CA 94704, 848-6767.
8. *KNBR, Grosvenor Plaza, San Francisco, CA 94102, 546-2200 (NBC affiliate).
9. *KGO Radio, 277 Golden Gate, San Francisco, CA 94102, 863-0077 (ABC).
10. *KSFO, 950 California St., San Francisco, CA 94108, 398-5600.
11. *KSAN-FM, 345 Sansom St., San Francisco, CA 94104, 986-2825 (Metromedia).
12. *KBRG, 1355 Market, Suite 152, San Francisco 94103, 626-1053 (Spanish language).
13. *KDIA, Bay Bridge Toll Plaza, PO Box 8432, Oakland, CA 94608, 834-4262.
14. *KEAR, 2728 San Bruno, San Francisco, CA 94134, 468-3500.
15. KFAX, 1470 Pine St., San Francisco, CA 94109, 673-4148.
16. *KNEW, 66 Jack London Square, Oakland, CA 94607, 836-0910.
17. *KLOK, 1 Radio Park Dr., San Jose, CA, 274-1170.
18. *K101, 700 Montgomery St., San Francisco, CA 94111, 956-5102.
19. KDFC-KIBE FM, 495 Beach St., San Francisco, CA 94133, 776-4720.
20. KABL, 632 Commercial St., San Francisco, CA 94111, 982-7822.
21. KQED-FM, 1011 Bryant, San Francisco, CA 94103, 824-2051.
22. KSOL, 600 Bayshore, San Mateo, CA 94402, 347-6638.
23. KFMR, Box Q, 2557 Mowry Ave., Fremont, CA 94537, 673-4148.
24. KFOG, 900 North Point, San Francisco, CA 94109, 885-1045.
25. KJAZ, 1509½ Webster St., Alameda, CA 94501, 523-9300.
26. KEST, 1231 Market, San Francisco, CA 94103, 626-5585.
27. KKHI, PO Box 7911, San Francisco, CA 94102, 986-2151.
28. KMPX-FM, 655 Sutter St., San Francisco, CA 94108, 771-8500.
29. KOFY, 1818 Gilbreath Rd., Burlingame, CA 94010, 692-2433.
30. KKIS, 230 East Fourth St., Pittsburg, CA 94563, 432-3700.
31. KRE-FM, 601 Ashby Ave., Berkeley, CA 94710, 848-7713.
32. KOIT-FM, TransAmerica Pyramid, 8th Floor, San Francisco, CA 94111, 434-0965.
33. KTIM, 1040 "B" St., San Rafael, CA 94901, 456-1510.
34. KPEN, 2550 El Camino Real West, Mountain View, CA 94040.
35. KWUN, PO Box 1480, Concord, CA 94521, 685-1480.
36. KKUP, PO Box 547, Cupertino, CA 95041.
37. KCSM, 1700 W. Hillside, San Mateo, CA 94402.
38. KALW, 2905-21st. St., San Francisco 94110 (S. F. Unified School District station).
39. KCC Radio, Box 510, Chabot College, 25555 Hesperian Blvd., Hayward, CA 94545.
40. KALX-FM, U. C. Berkeley, Eschleman Hall Rm. 500, Berkeley 94704.
41. KBAY, 1245 So. Winchester, San Jose, CA 95128.
42. KYUU-FM, 1700 Montgomery, S. F., CA 94111, 546-2200. (NBC affiliate)

TELEVISION

But first a word about your sponsor...

Opportunities for exposure of community activities on local television stations are few and often are aired early on Sunday morning or at other low-audience hours. Also, programs change frequently. A spot on such public affairs programs as "Community Circle" (KRON) or "Solesvida" (KPIX) can be very helpful, however, and it is wise to keep a current file of talk and interview programs that may be interested in your activities. Check occasionally with each station's Public Affairs Director and Program Director to learn what is available to you. To arrange an appearance, contact the producer of each program that interests you. Don't call the host of the show, unless (s)he is also the producer.

KRON-TV (4), 1001 Van Ness Ave., San Francisco, CA 94109, 441-4444.

Send Press Announcements to Public Affairs Department; newsworthy items should go to the Assignment Editor. The Public Affairs Director is Herb Levy.

KPIX-TV (5), 2655 Van Ness, San Francisco, CA 94109, 776-5100.

Announcements to Public Affairs Department. Public Affairs Director is Len Schlosser; news to Assignment Editor.

KGO-TV (7), 277 Golden Gate Ave., San Francisco, CA 94102, 863-0077.

Announcements to Public Affairs Director; news to Assignment Editor. Community Affairs Director is Beverly Hayon.

KQED-TV (9), 1011 Bryant St., San Francisco, CA 94103, 864-2000.

S.F.'s viewer-supported station. Those who can create an interesting half hour or more about their community activities may submit a proposal to "Open Studio" to have such a show produced. Both groups and individuals may apply. Call for applications and deadlines. Send newsworthy stuff to "Newsroom" c/o Assignment Editor. They have no weekend news coverage. Send announcements in care of "Community Billboard."

KTVU-TV (2), 1 Jack London Square, Oakland, CA 94607, 834-2000.

Announcements to Public Affairs Director, Ian Zellick; news to Assignment Editor (no weekend coverage).

KBHK-TV (44), 420 Taylor St., San Francisco, CA 94102, 885-3750.

Announcements to Public Affairs Department. No news coverage, but they do have noon Newstalk with local guest interviews.

Cablevision, 1175 Potrero Ave., San Francisco 94110, 285-8800.

Send material in care of Public Affairs Director. No news.

To have flyers affixed to student bulletin boards and kiosks send one or two to each department (Drama, Music) that may include interested students and faculty members. Also send to Student Activities Office and Public Information Office.

San Francisco

1. S. F. City College: "The Guardsman," Attn: Editor, bi-weekly publication; Campus radio station is KCSR; send press releases also to "TV Newswheel," Dept. of Broadcasting. Approx. 25,000 day and night students. 50 Phelan Ave., San Francisco 94112, 587-7272.
2. University of California at San Francisco (UCSF): "Synapse," Attn: Editor, weekly during school year, they distribute 6000; also, Committee on Arts & Lectures, Millberry Union, 500 Parnasus, San Francisco 94143. Send mail to student paper and departments in care of UCSF, San Francisco 94143, 666-2557.
3. S. F. State University: Two student papers -- "Zenger's," Attn: Editor, weekly, send to Student Union Bldg.; "The Phoenix," weekly, send to Dept. of Journalism, HLL 207; KSFS Radio. 1600 Holloway, San Francisco 94132.
4. University of San Francisco: "The Foghorn," Attn: Editor, weekly; KUSF Radio. 2130 Fulton St., San Francisco 94117, 666-0600.
5. S. F. Community College Centers: Public Relations Office, 33 Gough St., San Francisco 94103, 864-3200. No student paper; about 35,000 students.
6. S. F. Academy of Art: "Artifacts," weekly, 625 Sutter St., San Francisco 94102, 673-4200. Send leaflets to Registrar. 750 students.
7. S. F. Art Institute: "SFA Eye," about monthly, 900 students. 800 Chestnut St., San Francisco 94133, 771-7020.
8. Golden Gate University: "GGU Journal," about bi-weekly; leaflets to Dean of Students office. College has business, administration, arts administration. 4500. 536 Mission St., San Francisco 94103, 391-7800.
9. Lone Mountain College: No student paper currently; leaflets to Dean of Students. 2800 Turk St., San Francisco 94115, 752-7000.
10. Lincoln University: Law school paper (about once a month) is "Amicus Curiae" 2000 distributed; general college paper is "Lincoln International," monthly, 2000. School has 650 law and 300 general students. 281 Masonic Ave., San Francisco 94115, 221-1212.
11. Hastings Law School: (Univ. of Calif.) "Hastings Law News," bi-weekly. 1500 students. 198 McAllister St., San Francisco 94102, 863-0636.
12. California Institute of Asian Studies: has monthly student paper. 3494 - 21st St., San Francisco 94110, 648-1489. 200 students.

13. Antioch College West: Has weekly newsletter that goes to 125 participating students and related institutions. 1161 Mission St., San Francisco 94103, 864-2570.
14. S.F. Conservatory of Music: Leaflets to Public Relations Officer, 1201 Ortega, San Francisco 94122, 564-8086.

East Bay

1. University of California, Berkeley: "Daily Californian," Attn: Arts Editor, 2490 Channing Way, Berkeley 94704, 642-3932, 22,000 distributed monday-friday; KALX Campus Radio, U.C. Berkeley, Eshleman Hall Rm. 500, Berkeley 94704; flyers may not be posted on campus for off campus activities except at the student union.
2. Hayward State University: "Daily Pioneer," Attn: Editor; KSUH Campus Radio; flyers to Student Activities Office, address all to 25800 Hillary St., Hayward 94542. About 12,000 students. 881-3000. "Daily Pioneer" runs tuesday - friday.
3. Laney College: "The Tower," Attn: Editor, weekly, 13,000 students and personnel. 900 Fallon St., Oakland 94607, 834-5740.
4. Merritt College: "The Reporter," weekly; also send to "Staff Bulletin," c/o Public Information Office. About 10,000 students. 12500 Campus Dr., Oakland 94619, 531-4911.
5. College of Alameda: "The Liberated Reporter," monthly, 555 Atlantic Ave., Alameda 94501, 522-7221.
6. Mills College: "The Mills Stream," about monthly, 1000 students. Mills College, Oakland 94613, 632-2700.
7. Pacific School of Religion: "Evangelion," 1798 Scenic Ave., Berkeley 94709. Bi-weekly. Send flyers to Receptionist. About 325 students and personnel. 848-0528.
8. California College of Arts & Crafts: "Spectrum," Attn: Editor, weekly; flyers to Community Affairs Office. About 1000 students. 5212 Broadway, Oakland, 653-8118.
9. Chabot College: "The Spectator," weekly; KCC Campus Radio, Box 510. Send both to 25555 Hesperian Blvd., Hayward 94545.

Elsewhere

1. Stanford University: "Stanford Daily," c/o Storke Student Publications Bldg., Monday through Friday; KZSU Campus Radio, c/o Memorial Hall. About 12,000. Stanford, California 94305, 497-2300.
2. College of Marin: "College of Marin Times," College of Marin, Kentfield 94904, weekly; "The Echo," Dept. of Journalism (Indian Valley Campus), 1800 Ignacio Blvd., Novato 94947, weekly. Each distributes about 3000. 454-3962.
3. College of San Mateo: Three campuses -- "The San Matean," CSM, 1700 W. Hillsdale Blvd., San Mateo 94402, weekly, 15,000; "Skyline Press," Skyline College, 3300 College Dr., San Bruno 94066, weekly, 6500; "The Weathervane," Canada College, 4200 Farm Hill Blvd., Redwood City 94063, weekly, 7500. Also press releases to KCSM-FM, and to Channel 14 Campus TV, both at the College of San Mateo address listed above. 574-6161.
4. San Jose State: "Spartan Daily," two or three times weekly; KSJS Radio. About 28,000 students. San Jose State University, San Jose 95114, (408) 257-5550.
5. St. Mary's College: "St. Mary's Collegian," Moraga 94575, 376-4411. 1100 students.
6. Foothill College: "The Sentinel," weekly; KFJC Campus Radio. 10,000 day and evening students. 12345 El Monte Rd., Los Altos Hills, 948-8590.
7. De Anza College: "La Voz," weekly, 21,000 day and evening students. 21250 Stevens Creek Blvd., Cupertino 95014, 257-5550.
8. Cabrillo College: "The Log," bi-weekly. 6500 Soquel Dr., Aptos, 425-6000.
9. Contra Costa College: "The Advocate," weekly, 9000 students, 2600 Mission Bell Dr., San Pablo 94806, 235-7800.
10. Santa Cruz State University: "City on a Hill Press," weekly; KZSC Campus Radio; KZUT Campus TV. Address to Communications Bldg., UCSC, Santa Cruz 95064, (408) 429-0111. About 6000 people.
11. Santa Clara University: "The Santa Clara," Box 1190, Santa Clara 95053, once or twice a week to about 6000; CAIN Campus Radio, Santa Clara Univ., Santa Clara 95053. (408) 984-4242.
12. Diablo Valley College: "The Enquirer," weekly to 11,000 daytime students; "Diablo Valley College Star," weekly to 19,000 evening students. Pleasant Hill 94523, 685-1230.
13. Menlo Park College: "The Oak," weekly to 550, Menlo Park 94025, 323-6141.

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